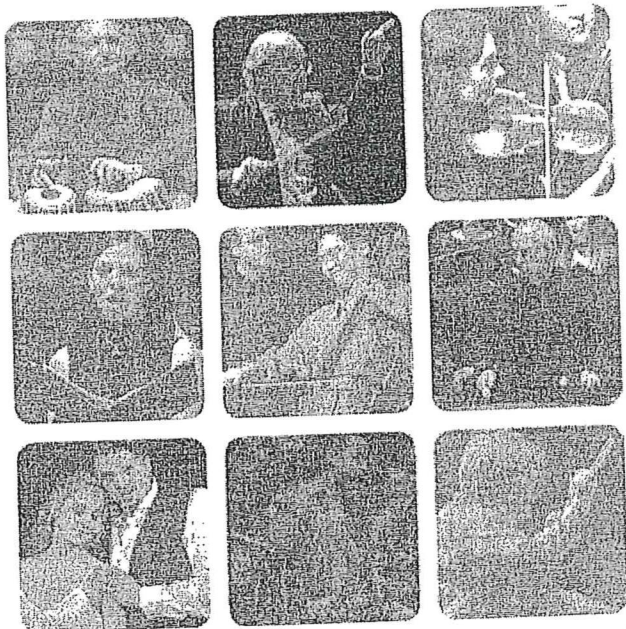


CD 2007--34

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

18-20503
Saturday, March 24, 2007
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

Wind Ensemble
Gillian MacKay, conductor

PROGRAM

Samuel Hazo
(b. 1966)

Ride (2002)

Percy Grainger
(1882-1961)

Colonial Song (1918)

Geoffrey Poole
(b. 1949)

Sailing with Archangels (1990)

I. Ocean

II. Haul-Away

III. Hornpipes

IV. Monsoon

V. Trade Winds

VI. Ocean

INTERMISSION

Cécile Chaminade
(1857-1944)

Concertino Op. 107 (1902)

Arr. Clayton Wilson

Raquel Murillo, flute

Timothy Mahr
(b. 1956)

Endurance (1993)

Dan Welcher
(b. 1948)

Zion (1994)

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Program Notes

Samuel Hazo - *Ride* (2002)

Samuel Hazo is an American composer whose works are receiving many performances by wind groups throughout the world. This was the first of his pieces to create a major impression, and is heard as a striking "opener" at many concerts. *Ride* was inspired by a wild night-time car chase through the countryside, with the composer in the following vehicle, desperately trying to keep up the lead car, whose driver was the only person with the directions to the destination. This type of work is perfect to open our concert of music which deals with frontiers, or exploration into unknown, uncharted territory.

Percy Grainger - *Colonial Song* (1918)

Grainger originally wrote this work for soprano, tenor, harp and orchestra in 1911, as a Christmas gift for his mother. Like many of his other pieces, Grainger re-orchestrated it several times during his life time, creating the wind version late in 1918. In many of his works, Grainger borrows from folk music to generate his music. By contrast, the tunes in this piece are original, and were designed to evoke a reflective, pastoral, nostalgic feeling which Grainger felt was so well achieved by Stephen Foster and Mark Twain. The inspiration for the work was the scenery and people of Australia, Grainger's native country. He believed the emotions he explored in *Colonial Song* were typical of colonials (British) in general. Grainger's two original melodies are spun out amidst both lyrical and pointillistic accompaniment, and one of the great challenges of this work is reconciling the staccato accompaniment with the legato melodic lines. As always this is an exploration in colour, and Grainger plays with the orchestration, especially at the end, to achieve a tremendous organic-like variety of tone colour and texture.

Geoffrey Poole - *Sailing with Archangels* (1990)

British composer Geoffrey Poole has a long and varied list of compositions, many of which have been played by the finest ensembles in Britain and Europe. Poole is on faculty at the University of Bristol. *Sailing with Archangels* explores the relationship of humans and the sea, especially the voyage of Vasco Da Gama (1469-1524) from Lisbon around the Cape of Good Hope to Goa. Da Gama's three ships were named after three archangels: Sao Gabriel, Sao Rafael, and Sao Miguel. The ships were out of sight of land for 96 days on the return voyage, and many of the crew died of scurvy and other diseases common at the time among travelers. Although inspired by these specific voyages, the work pays homage to any sailors on any ocean. The wind writing is relatively atypical, and is almost impressionistic in many places, while extremely descriptive and literal in others. In the first movement, the enormous swells and mystery of the open ocean are described, and the significant motives are sounded: an invitation to adventure in the trumpets, and a cry of despair in the horns. The second movement is taken up with the sailors' work songs. An exuberant first statement is followed by a tired, resigned middle section, only to achieve a second wind at the end. In *Hornpipes* the sailors are celebrating, and as the celebration continues and the rum flows, the dances and songs get a little more aggressive and unstable. Here you will hear a nautical sound that clearly belongs to a later century. Listen also for a clearly drunken attempt at the Eriskay Love Lilt from the trombone and baritone saxophone as this movement grows. A final frenzied dance is cut short with the realization that the crew is about to sail into a monsoon. This tropical storm is described not in its violent apex, but rather in the sickly-still, green humidity that precedes its arrival. We can

imagine the sailors calling to each other in the gloom to reassure themselves that their mates are still there. The storm climaxes briefly but is soon replaced by trade winds, and the spices and dancers of India. At the conclusion of the piece, the music from the opening moments reappears, climaxes, and fades away.

Cécile Chaminade - Concertino in D major, Op. 107 (1902)

One of very few commercially successful female composers from the 19th century, Cécile Chaminade achieved considerable success during her lifetime, both as a published composer and a concert pianist. Her success waned somewhat after her death during WW II, but has been maintained in part by the continuous popularity of her Concertino for flute. Chaminade was a prolific composer, with nearly 170 published works with opus numbers, and an additional few hundred without numbers. Much of this is salon music, songs or piano pieces, along with a few larger works for orchestra. The Concertino is an appealing work which is now, more than 100 years after its composition, very much in the repertoire of flute players from advanced student to professional. We are pleased this evening to perform with Raquel Murillo, who won the opportunity to perform this work through audition in the Fall of 2006.

Timothy Mahr - *Endurance*

Continuing with our theme of frontiers, this piece was inspired by the Ernest Shackleton expedition to Antarctica in 1914-1916. The plan was to sail (the ship's name was *Endurance*) to the eastern (Atlantic) edge of Antarctica, cross it on sled, and arrive at the opposite coast to be picked up by another ship several

months later. The *Endurance* became ice-bound and sank before the landing could be achieved, and the crew began the west-bound trek much earlier, on the ice, and more poorly provisioned than they had anticipated. In all, they trekked across the continent for over a year, and apart from the loss of a few toes to frostbite, no significant human toll was taken. Mahr's piece explores the theme of the endurance of the human spirit in these and other challenging situations, the endurance of the earth under our abusive care, and the endurance of ongoing religious spirit of one form or another, the world over.

Dan Welcher - *Zion* (1994)

Our final frontier this evening is the western frontier of North America, as it was described by the settlers who moved into the area of Utah now known as Zion National Park. The huge rock structures and box canyons in this area were special places to the native peoples who lived there for centuries before the Mormons arrived in the 19th century, and they continue to inspire awe today. The Mormons had been chased as far as Utah in their westward travels, and made a final stand there, claiming the land as theirs. The musical material for this piece is drawn directly from two 19th century gospel hymns: *Zion's Security*, which is heard at the beginning of the piece, and *Zion's Walls*, which enters in the solo horn about half way through the piece. This is a very tightly-knit piece of music: nearly every note is derived directly from the two hymns, and melodic statements are accompanied with motives which Welcher has extracted from the tunes themselves. At the turbulent but triumphant finish, both tunes are heard together, and they struggle for dominance as the rest of the ensemble peals bells of joy.

Biographies

GILLIAN MACKAY is an Associate Professor of Music at the University of Toronto, where she conducts the Wind Ensemble, and teaches conducting and trumpet. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. She has conducted honour bands in many provinces and states, as well as the National Youth Band of Canada. In 2005 Gillian was the recipient of the OMEA Award of Commendation, and was a semi-finalist in TVO's Best Lecturer Challenge. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Her areas of research include conducting and mime, 19th century French trumpet and cornet repertoire, and 19th century French wind band repertoire. Gillian holds degrees from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she has served as Director of the School of Music at the University of Windsor, and Instructor of Brass at Medicine Hat College.

RAQUEL MURILLO was born in Bogotá Colombia. At age seven she began studying flute with Jaime Moreno at the National Conservatory, where she remained until 2000. In 2001 she started musical studies in flute with Fabio Londono at Xavier University, where she received her Bachelor of Music Degree. Raquel has attended master classes with flutists Tadeo Cohelo, Wissam Boustani, Patrice Boquilion, Alberto Almarza and Mathieu Dufour among others.

She has participated in the different National Flute Festivals, and in 2003 won third place at the Colombian National Flutist Competition. In 2005 and 2006 was winner of the "Monday of Young Performers" competition of the Luis Angel Arango Library, a very prestigious contest in Colombia. Raquel has performed as a soloist in concert halls throughout Colombia and Mexico, under such conductors as Luis O. Viava, David MacKenzie, Alejandro Posada, Jorge Rotter and Zbigniew Zajac among others. She has also been a member of the Symphonic Orchestra of Colombia and Mexican Instrumental Orchestra.

Currently, Raquel is enrolled in the Advanced Certificate in Performance program at the University of Toronto, studying with flutist Susan Hoepfner, and is member of U of T Symphony Orchestra.

Wind Ensemble

Flute

Alberta Brown
Roseen Giles
Sara Moorhouse
Tristan Nickel

Oboe

Candice Barnes,
English Horn
Joseph Simone
Aleysia Whitmore

Clarinet

Hsin-Yi (Sydney) Chang
Mark Dimitroff
Elizabeth Fellows
Thomas Grant
Alix Haywood
Alexander Martin
John Williams

Bass Clarinet

Alix Haywood
Julia Stroud

Bassoon

Lance McMillan
Devin Wesley
Krista Wodelet

Saxophone

Tristan De Borba,
alto & soprano
Chelsea Shanoff, alto
Jennifer Trueman, tenor
James Wilkie, baritone

Harp

Maria Jacobsson

Piano

Roger Yuen

French Horn

Karina Hueber
Marina Krickler
Anna Millan
Emily Rapson
Kortnie Sherk

Trumpet

Stevie-Ray Arsenault
Ryan Brouwer
Sarah Hemeon
Rachel Malach
Marcel Sekine

Trombone

Stuart Bremner
Edward Loach
Nicholas Mahon
Jolanta Miller

Bass Trombone

Nelson Garces

Euphonium

Cameron Rawlins
Stefan Sikorski

Tuba

Ian Feenstra
Jacky Siu

Contrabass

Sean King

Percussion

Alison Bent
Tim Borland
Michelle Hwu
Charles MacLeod
Daniel Morphy
Greg Samek
William Snodgrass
Amie Watson

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Upcoming Wind and Band concert
Saturday, March 31, 2007
Symphonic Winds
Jeffrey Reynolds, conductors
Music by Copland, Persichetti, Sparke and Reed.
7:30 pm. MacMillan Theatre. \$14, \$8 senior/student

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